A

PRACTICAL INTRODUCTION TO *ENGLISH* GRAMMAR AND RHETORIC.

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THE

PREFACE.

WERE it not for the Prevalence of Cuſtom, I ſhould excuſe myſelf the Trouble of a Preface; however, rather than appear ſingular, I will here give a few Lines, though they contain little more than the bare Plan of the Work.

CHAPTERS I. and II.

Contain Definitions of all the Terms in the firſt Part of Grammar; with a Variety of Examples to illuſtrate ſuch Definitions.

CHAP. III.

Contains ſome ſhort Rules for diſtinguiſhing the Parts of Speech.

CHAP. IV.

Contains the Definitions and Rules in Syntax.

CHAP. V.

Contains a Variety of Examples of falſe *Syntax.*

CHAP. VI.

Contains Examples of the grammatical Reſolution of the different Kinds of Sentences.

The Appendix contains Rules for reading with Grace and Propriety; alſo,

A ſhort Syſtem of Rhetoric.

It may not be improper to obſerve here, that the Things moſt neceſſary for Children to treaſure up in their Memories, in Chap. I, II, and IV, are delivered in a catechetical Form; and that many Things, which are not ſo abſolutely neceſſary to be remembered at firſt, are given by Way of Notes, at the Bottom of the Page.

After a Learner has gone through the grammatical Part of this Book, I would adviſe him to read Dr. LOWTH's Introduction to Engliſh Grammar, *with all the Attention it deſerves.--He will therein find many Things highly worthy of his Notice; and which, perhaps, would be above his Comprehenſion without firſt reading ſome other Piece, better ſuited to the Capacity of a Beginner.*

Had

Had that Right Reverend Prelate's Treatiſe been ſuited to the Capacity of the Generality of Youth at School, I ſhould not have preſumed to write this Introduction: But as that is not the Caſe, I hope THIS *will be received with that Candour which is due to every honeſt Endeavour.*

I have now only to add, that any Hint towards the Improvement of the Work will be received with that Reſpect which it deſerves.

ILMINSTER, May 21, 1772.

A

Practical Introduction, &c.

CHAP. I.

LETTERS, &c.

Q. WHAT are the PRINCIPLES of Engliſh Grammar?

A. LETTERS, SYLLABLES, WORDS, and SENTENCES.

Q. How many Letters are there in the alphabet?

A. Twenty-ſix: five of which, viz. *a*, *e*, *i*, *o*, and *u*, are called vowels, and the reſt conſonants.

Q. What is a *Dipthong?*

A. Two vowels joined together in one ſyllable.

Q. What is a *Tripthong?*

A. Three vowels joined in one ſyllable.

Q. What is a *Syllable?*

A. That

A. That ſound which is formed by pronouncing any part of a word; as, gram-mar, wri-ting, &c.

Q. What is the beſt rule for dividing words in ſpelling?

A. "To divide them as they are naturally divided in a right pronunciation."

CHAP. II.

WORDS.

Q. HOW many ſorts of words, or parts of ſpeech, have we in Engliſh?

A. Nine; viz. ARTICLE, NOUN, (1) ADJECTIVE, PRONOUN, VERB, ADVERB, PREPOSITION, CONJUNCTION, and INTERJECTION.

SECT. I. ARTICLE.

Q. What is an ARTICLE?

A. A word prefixed to Nouns; (2) to ſhew how far the ſignification of ſuch nouns extends.

Q. How many articles are there?

A. Two:

(1) Nouns may be called either *ſubſtantives* or *nouns*.
(2) This muſt be underſtood of nouns common, in general.

A. Two: viz. *a* (3) and *the*.—*a* is called indefinite, and *the* is called definite.

C. Give an example of their uſe.

A. *The* welfare of *a* child is *the* glory of *a* father.

Sect. II. NOUN.

Q. What is a Noun?

A. The name of any perſon, place, or thing; as, *John*, *Thomas*, *book*, *pen*, &c.

Q. How many ſorts of nouns are there?

A. Two; *common* and *proper*. (4)

Q. What are *common* nouns?

A. Such as comprehend kinds or ſpecies; as, *man*, *river*, *town*, &c.

Q. What are *proper* nouns?

A. Such as denote individuals; as, *Thomas*, *Thames*, *London*, &c.

Q. Which are the principal things to be conſidered in a noun?

A. *Number*, *Gender*, and *Caſe*.

Q. How many Numbers have nouns?

A. Two; *ſingular* and *plural*.—The ſingular is that which ſpeaks but of one; as, a book: and the plural of more than one; as, *books*, &c. (5) Q. What

(3) It muſt be obſerved that the article *a* is always changed into *an* when the next word begins with a vowel or ſilent *h*.

(4) There are ſome nouns which are called *abſtract nouns*. — They are ſuch as relate to the powers of the ſoul only; as, *love*, *truth*, *hope*, &c.

(5) There are ſome nouns which are of the ſingular number;

Q. What is the moſt general rule for forming the plural number?

A. To add an *s* or *es* to the ſingular; as, *river*, *rivers*; *church*, *churches*, &c.

Q. How is it otherwiſe formed?

A. If the ſingular end in *y*, to change the *y* into *ies*; as *gallery*, *galleries*; &c. — If it end in *f*, or *fe*, to change the *f*, or *fe* into *ves*; as, *calf*, *calves*; *wife*, *wives*, &c. (6)

Q. What is GENDER?

A. That property of a noun which diſtinguiſhes one ſex from another.

Q. How many Genders are there?

A. Three: *maſculine*, *feminine*, and *neuter*.

Q. What is the *maſculine* gender?

A. That which denotes the *male-kind*; as, *a boy*; &c.

Q. What is the *feminine* gender?

A. That which denotes the *female-kind*; as, a *girl*; &c.

Q. What

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ber, yet convey an idea of plurality; as, *flock*, *committee*, &c. — Theſe are called *collective nouns*.

(6) A great number of nouns are irregular in the formation of the plural number; as, *gooſe*, *geeſe*; *mouſe*, *mice*; *ox*, *oxen*; *tooth*, *teeth*; *die*, *dice*; *foot*, *feet*; *phænomenon*, *phænomena*; *erratum*, *errata*; *monſieur*, *meſſieurs*, &c. — There are ſome which have two kinds of plurals in uſe; as, criterion, has *criterions* and *criteria*; medium, has *mediums* and *media*; focus, has *focuſes* and *foci*; &c. — It may be here obſerved, that ſome nouns form no plural of themſelves; as, *gold*, *ſloth*, *pride*, &c. and that others have no ſingular; as, *annals*, *thanks*, *lungs*, *ſciſſars*, &c. — Some, which end in *y*, have only an *s* added to form the plural; as, *day*, *days*; *way*, *ways*; &c. — The *y*, in this caſe is part of a dipthong.

Q. What is the *neuter* gender?

A. That which denotes *neither maſculine* nor *feminine* gender; as, *a pen*, &c.

Q. How many CASES have nouns?

A. Three; *nominative*, *poſſeſſive*, and *objective*.

Q. What is the *nominative* caſe?

A. That ſtate of the noun which barely names a thing; as, a *boy*, &c.

Q. What is the *poſſeſſive* caſe?

A. That ſtate of the noun which ſpeaks of poſſeſſion.

Q. How is the poſſeſſive caſe formed?

A. By adding an *s* with an apoſtrophe before it, or by prefixing the word *of*, to the noun in it's nominative ſtate; as, Nehemiah's book; or, the book *of* Nehemiah. (7)

Q. What is the *objective* caſe?

A. That ſtate which a noun is in when acted upon by another; as, *Samuel wrote that copy:* — *copy* is in the objective caſe.

SECT.

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(7) If the noun end with *s*, ſome writers omit the ſign of this caſe; as for *righteouſneſs' ſake*, *warriors' arms*, &c. but I would recommend the uſe of the apoſtrophe always, when the noun is in this caſe, whether the additional *s* be added or not; (unleſs the form of the ſentence require the prepoſition *of*;) as, *righteouſneſs' ſake*; *warriors' arms*; *Thomas' book*, &c. —The analogy of the language ſeems alſo to require the uſe of the apoſtrophe with the neutral pronoun *it*, when it is in the poſſeſſive caſe; as, *it's* beauty; *it's* ſtrength; *it's* native purity, &c. however, this is neglected by many of our beſt writers.

SECT. III. ADJECTIVE.

Q. What are ADJECTIVES?

A. Words placed before nouns, to denote the *manners*, *properties*, *affections*, and *qualities* of ſuch nouns; as, *good*, *bad*, *white*, *black*, *wiſe*, *fooliſh*, &c.

Q. What *variations* are adjectives ſubject to?

A. Thoſe of three diſtinct forms for expreſſing three different ſtates or degrees of a property or quality; as, *white*, *whiter*, *whiteſt*, &c. (8)

Q. What are thoſe forms called?

A. *Poſitive*, *comparative*, and *ſuperlative* DEGREES OF COMPARISON.

Q. How are theſe degrees of compariſon formed?

A. The *comparative* is generally formed by adding *r* or *er*, and the *ſuperlative* by adding *ſt* or *eſt* to the *poſitive*;

as, { *great*, the poſ. / *greater*, — com. / *greateſt*, — ſup. } degrees of comp. (9)

Q. How

(8) Such adjectives as expreſs the property or quality of bodies ariſing from their figure, admit of one form only; as, a *circular* table, a *conical* ſtone, &c.—*Brazen* trumpet, *wooden* bowl, &c. are nearly of the ſame claſs.

(9) This form happens in words of one ſyllable, in ſuch diſſyllables as end in *y*, *l*, or *le*, and in ſuch as have the accent on the laſt ſyllable.

Q. How are they otherwiſe formed?

A. The comparative and ſuperlative degrees are ſometimes denoted by the words *more* and *moſt*;

as, { benevolent —— poſ. / *more* benevolent — comp. / *moſt* benevolent — ſup. } degrees. (10)

SECT. IV. PRONOUN.

Q. What is a PRONOUN?

A. A word uſed inſtead of a noun, as it's repreſentative.

Q. Which are the principal things belonging to pronouns?

A. *Perſon*, *Number*, *Gender*, and *Caſe*.

Q. How many PERSONS have they?

A. Three: *viz. I*, the firſt; *thou*, the ſecond; and *he*, *ſhe*, or *it*; the third.

(10) This form moſt commonly happens when the poſitive is a word of many ſyllables.

There are ſome adjectives vaſtly irregular in the formation of the comparative and ſuperlative degrees;

as, { *good*, the poſ. / *better* — comp. / *beſt* —— ſuper. } degrees;

and { *bad*, the poſ. / *worſe*, comp. / *worſt*, ſuper. } degrees of compariſon, &c.

There is a kind of adjectives derived from pronouns, called *pronominal adjectives*; but whether they belong more to the Sect. on adjectives or pronouns is not eaſy to determine: however, to follow Dr. LOWTH, I ſhall explain them in the next ſection.

Q. What NUMBERS have they?

A. The plural to each of the ſingulars juſt mentioned; as, *we*, the firſt; *ye* or *you*, the ſecond; and *they*, the third perſon, plural.

Q. Where is the GENDER found?

A. In the third perſon ſingular;

as, { He, the maſc. / She, — fem. / It, —— neut. } gender.

Q. How many CASES have pronouns?

A. Three, like nouns; *viz. nominative, poſſeſſive*, and *objective*.

C. Decline the pronouns, according to *perſon, gender*, and *caſe*, in the ſingular number.

	Perſons.	*N. Caſe.*	*Poſſ. C.*	*Object. C.*
A.	1	— I,	mine, (11)	me;
	2	Thou, (12)	thine,	thee;
	3	He,	his,	him; *maſc. g.*
		She,	her's,	her; *fem. g.*
		It,	it's,	it; *neut. g.*

C. Decline them in the plural number.

Perſons.

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(11) *Mine* and *thine*, the poſſeſſive pronouns, were formerly written inſtead of the pronominal adjectives *my* and *thy*, when the following word began with a vowel; as, "By the greatneſs of *thine* arm." — "And bring them to *thine* everlaſting kingdom;" &c. But this Form is now diſuſed.

(12) It is now become cuſtomary on all occaſions, except in our addreſſes to the SUPREME BEING, to uſe the plural *You* of the ſecond Perſon, inſtead of the ſingular *Thou*. — It is thus declined: *You*, nom. caſe; *your's*, poſſ. caſe; and *you*, object. caſe.

	Persons.	*Nom. Case.*	*Possess. Case.*	*Obj. Case.*
A.	1 ——	we,	our's,	us;
	2 ——	ye, or you,	your's,	you;
	3 ——	they,	their's,	them.

Q. Are not some words called PRONOMINAL ADJECTIVES?

A. Yes: they are such words of the pronominal kind, as require some noun to be used with them. (13)

Q. Which are the principal pronominal adjectives?

A. *My*, *thy*, *our*, *your*, *her*, *their*, *this*, *that*,

 other,

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(13) The nouns which belong to pronominal adjectives are oftentimes understood without being expressed. — As the pronominal adjectives partake of the nature of both adjectives and pronouns, they are, with propriety, called by that name. —They may be divided into classes of *Possessives*, *Definitives*, *Relatives*, and *Distributives*.

Possessives are my, thy, our, your, her, and their.

Definitives are this, that, other, some, one, none, &c. — Some of these Definitives are sometimes associated with nouns, to ascertain such nouns the more forcibly. —They are, in such case, called by some proniminal articles. HARRIS.

The former of these; viz. *this*, *that*, *other*, have plurals belonging to them; as, *these*, *those*, *others*. *One*, *other*, and *another*, have sometimes the possessive case. L.

Relatives are *who*, *which*, and *that*; and are either *Interrogatives*, or *Demonstratives*. — In the demonstrative state they refer to some noun or personal pronoun preceding; and in the interrogative state to some one following. — Example, who shall ascend into the hill of GOD? *He* that hath clean hands and a pure heart, *who* hath not lifted up his hands unto vanity. —The personal pronoun *he* is the word referred to in both states of the Relative *who*.

Distributives are *each*, *every*, *either*.

We may here observe that *own* and *self*, are sometimes joined to Possessives, to express emphasis or opposition. L.

other, *ſome*, *one*, *none*, *who*, *which*, *that*, *each*, *every*, *either*, &c.

Q. Are any of them declinable.

A. One of them is declined through the three caſes; thus, *who*, nom. c. *whoſe*, poſſ. c. and *whom*, the objective caſe.

C. Give an example of its uſe in the different caſes.

A. I will conſtantly worſhip that adorable BEING, *who* created me; *whoſe* I am; and *whom* I ought to ſerve continually.

SECT. V. VERBS.

Q. What is a VERB?

A. A word that ſignifies *doing*, *ſuffering*, or *being*.

Q. How many kinds of verbs are there?

A. Three; *active*, *paſſive*, and *neuter*

Q. What is an *active* Verb?

A. Such as denotes an action upon ſome certain object; as, Thomas *loves* his book.

Q. What is a *paſſive* verb?

A. Such as denotes the reception of an action from ſome agent; as, the book is *loved* by Thomas.

Q. What is a *neuter* verb?

A. Such as denotes a ſtate of being merely; as, I *am*. (14)

Q. Which

(14) The neuter verb ſometimes ſignifies an action; but then,

Q. Which are the principal things to be remembered in a verb?

A. *Perſon*, *Number*, *Time*, and *Mode*.

Q. What is the PERSON of a verb known by?

A. For the moſt part, by it's different endings.

C. Give examples in the verbs *write*, *love*, *ſing*, and *learn*.

A. { firſt perſon, I *write*;
second perſon, thou *writeſt*;
third perſon, he *writes*, or *writeth*.

{ 1 — I *love*;
2 — thou *loveſt*; (15)
3 — he *loves*, or *loveth*.

{ 1 — I *ſing*;
2 — thou *ſingeſt*;
3 — ſhe *ſings*, or *ſingeth*.

{ 1 — we *learn*;
2 — ye *learn*;
3 — they *learn*.

 Q. How

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then, it is ſuch an action as has no ſubject to fall on different from the agent; as, I *walk*, &c.—Hence there muſt be two kinds of neuter verbs: *viz.* ſuch as are abſolutely neuter, and ſuch as have ſome action contained in them: but this diſtinction is of little uſe; as the conſtruction of them both is the ſame; and grammar is not ſo much concerned with their real as with their grammatical properties. L.

(15) It was obſerved in note (12) in page 14, that cuſtom has introduced the uſe of the plural inſtead of the ſingular form, in the pronoun of the ſecond perſon; it muſt therefore, be here noted, that the plural form of the pronoun neceſſarily requires the uſe of the plural form of the verb.

Q. How are verbs changed to expreſs NUMBER?

A. According to the following examples in the verbs *write* and *ſing*.

	Singular Number.	*Plural Number.*
1 Perſon	I *write*,	we *write*;
2	thou *writeſt*,	ye *write*;
3	he *writes*	they *write*.
1	—— I *ſing*,	we *ſing*;
2	—— thou *ſingeſt*,	ye *ſing*;
3	— he *ſings*, or *ſingeth*,	they *ſing*. (16)

Q. How many TIMES have verbs?

A. Three; *preſent*, *paſt*, and *future*;

as, preſent, I *write*;
paſt, I *wrote*;
future, I *ſhall write*. (17)

Q. What is the MODE of a verb?

A. The *manner* of repreſenting acting, ſuffering, or being.

Q. How many modes are there?

A. Four;

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(16) By theſe examples it appears, that the verb of the firſt perſon ſingular is the ſame as the three plurals.—— There are ſome few auxiliaries in which this rule will not hold good.

(17) Time is, by grammarians, further ſubdivided into *preſent imperfect* and *perfect*; *paſt imperfect* and *perfect*, and *future imperfect* and *perfect*; as follows;

preſent { imperf. I *am loving*, / perf. I *have loved*, } paſt { imperf. I *was loving* / perf. I *had loved*. }

future { imperfect, I *ſhall be loving*, / perfect, I *ſhall have loved*, }

The ſeveral variations of theſe times conſiſt only in the proper variation of the auxiliary joined to the preſent or perfect participle.

A. Four; *indicative*, *imperative*, *ſubjunctive*, and *infinitive*. (18)

Q. What is the *indicative mode?*

A. That form of the verb which ſimply declares the acting, ſuffering, or being of any thing; or ſome demand concerning it; as Thomas *writes: does* he *love* his book?

Q. What is the *imperative mode?*

A. That form which commands, entreats, or exhorts; as, *write* thou, or *do* thou *write*; *let* us *write*, &c.

Q. What is the *ſubjunctive mode?*

A. That form which is preceded by *if*, *though*, *unleſs*, or *except*; as, *if* thou *be* the ſon of GOD.—*Though* he *ſlay* me; &c. (19)

Q. What

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(18) Mr. HARRIS, in *Hermes*, makes more than four modes, by dividing the indicative into *declarative* and *interrogative*; and by detaching the *precative* (uſed to ſuperiors) from the imperative.

(19) In the preſent time of this mode, all perſonal variation is, by moſt grammarians dropt; the common form through the three perſons being { 1 —— if I *write*, 2 —— if thou *write*, 3 —— if he *write*. } &c.

In this mode, the verb itſelf, in the preſent, and the auxiliary in the preſent and paſt imperfect times, ſeem to carry with them ſomewhat of a future ſenſe; as, *if* he *lend* to me that book I *may thank* him.—Whenever there is a conditionality in a ſentence, the verb ſhould be put in the ſubjunctive mode. "There ſeems to be a peculiar elegance in a ſentence begin-"ning with the ſubjunctive form of the verb, when the go-"verning conjunction is underſtood only; as, *were* there no "difference there would be no choice." i. e. *if* there *were* no difference, &c.

Dr. PRIESTLY ſays, when *had* ſupplies the place of *would have*,

Q. What is the *infinitive mode?*

A. That form which expreſſes the ſignification of the verb in a general manner; as, to *write*, to *love*, &c.

Q. Is there not ſome ſign by which this form of the verb is always known?

A. Yes: it is the word *to*, which always immediately precedes the verb in this form; as in the laſt examples.

Q. What are AUXILIARY VERBS?

A. Such verbs as are uſed in conjunction with *others*, to aſcertain the time and other circumſtances of an action with greater exactneſs.

Q. Which are the principal auxiliaries?

A. *To have* and *to be*.

Q. When an auxiliary is united to a verb, is it ever varied to expreſs the different *perſons*, *times*, or *numbers?*

A. Yes;

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have, it has all the force of the ſubjunctive form; as, he *had* been *Diogenes*; if he had not been *Alexander*;" but I doubt whether this form ſhould be recommended.—He has given other examples of the uſe of *had* where it has more evidently the force of the ſubjunctive form; as, *had* he done this, he would have eſcaped. No landholder would have been at that expence, *had* he not been ſure of the ſale of his commodities. —In both theſe places the conditional conjunction *if*, is plainly underſtood.

The adverb *perhaps*, and the interjection *O*, prettily admit the ſubjunctive form after them; as, *perhaps* it *were* to be wiſhed, &c. ---- *O* that I *were* as in months paſt. --- *O* that thou *wert* as my brother, that ſucked the breaſts of my mother, &c.

A. Yes; and the principal verb remains the ſame;

as, { 1 I *can* write, / 2 thou *canſt* write, / 3 he *can* write, } { we *can* write, / ye *can* write, / they *can* write.

C. Decline the auxiliary *have*, according to perſon, number, time, and mode.

A. INDICATIVE MODE.

Preſent Time.

Sing. Numb.	Plural Numb.
1 perſon I have,	{ we have,
2 — thou haſt, or you have,	{ ye have,
3 — he has, or hath;	{ they have.

Paſt Time.

1 — I had,	{ we had,
2 — thou hadſt, or you had,	{ ye had,
3 — he had.	{ they had

Future Time.

1 — I ſhall have,	{ we ſhall have,
2 — thou ſhalt, or you ſhall, have,	{ ye ſhall have,
3 — he ſhall have;	{ they ſhall have.

IMPERATIVE MODE.

Preſent Time.

1 — let me have,	{ let us have,
2 — have thou, or do thou have,	{ have ye, or do ye have,
3 — let him have;	{ let them have.

SUB-

SUBJUNCTIVE MODE.

Preſent Time.

1 — if I have,
2 if thou haſt, (20) } if we have, if ye have,
3 if he have; } if they have,

Paſt Time.

1 - if I had,
2 - if thou hadſt, or you had, } if we had, if he had,
3 - if he had; } if they had,

Future Time.

1 - if I ſhould have,
2 - if thou ſhouldeſt or you ſhould have, } if we ſhould have, if ye ſhould have,
3 - if he ſhould have; } if they ſhould have,

INFINITIVE MODE.

Preſent Time.

To have.

Paſt Time.

To have had.

C. Decline the auxiliary *be*.

A. INDICATIVE MODE.

Preſent Time.

Sing. Num.	*Plural Num.*
1 perſon, I am,	we are,
2 —— thou art, or you are,	ye are,
3 —— he is;	they are. (21)

Paſt

(20) If thou *have*, is Dr. LOWTH's declenſion of this verb, in this mode and time; but, if thou *haſt*, is perhaps more uſed by our beſt writers: however, ſome verbs, it may be beſt to decline according to this form.

(21) Dr. LOWTH has given, tho' not recommended, another declenſion of this, auxiliary; as,

Paſt Time.

1 - I was,		we were,
2 - thou waſt, or you were,	{	ye were,
3 - he was;		they were.

Future Time.

1 - I ſhall be.		we ſhall be,
2 - thou ſhalt, or you ſhall be,	{	ye ſhall be,
3 - he ſhall be;		they ſhall be,

IMPERATIVE MODE.

Preſent Time.

1 - let me be,		let us be,
2 - be thou, or do thou be,	{	be ye, or do ye be,
3 - let him be;		let them be.

SUBJUNCTIVE MODE.

Preſent Time.

1 - if I be,		if we be,
2 - if thou or you be,	{	if ye be,
3 - if he be;		if they be.

Paſt Time.

1 - if I were,		if we were,
2 - if thou wert, or you were,	{	if ye were,
3 - if he were;		if they were.

Future

	SING. NUMB.		PLURAL NUMB.
	1 —— I be,		we be,
as,	2 —— thou beeſt,	{	ye be,
	3 —— he is;		they be.

This form is not now very commonly uſed; nor does it appear that it ever was much uſed.—"We *be* twelve brethren," ſaid the ſons of Jacob to their brother.—Few other examples, of the ſame kind, can be found through the Scriptures; and very few in our beſt modern writers.

Future Time.

1 - if I ſhould be,
2 - if thou ſhouldeſt, or you ſhould be,
3 - if he ſhould be;
if we ſhould be,
if ye ſhould be,
if they ſhould be.

INFINITIVE MODE.

Preſent Time.
To be.
Paſt Time
To have been.

Q. What is a PARTICIPLE?

A. A word that ſeems to partake of the nature of an adjective, yet retains the nature and ſignification of a verb; as, *writing*, *reading*, *ſinging*, &c.

Q. How many ſorts are there?

A. Two; the *active*, which ends with *ing*; as, loving; and the *paſſive*, which generally ends with *ed*, *t*, or *n*; as, loved, taught, ſlain, &c. (22)

C. Decline a principal verb, with it's participle, through it's perſons, numbers, time, and mode. (23)

A. IN-

(22) Exceptions to this rule will be found in tables of verbs irregularly inflected, further on.

(23) To decline a paſſive verb, is only to add the paſſive participle to the auxiliary *to be* through all it's variations.

A. INDICATIVE MODE.

Preſent Time.

Sing. Numb.	*Plural Numb.*
1 perſon I ſing,	we ſing,
2 —— thou ſingeſt, or you ſing,	ye ſing,
3 —— he ſings, or ſingeth ;	they ſing.

Paſt Time.

1 - I ſang,	we ſang,
2 - thou ſangeſt, or you ſang,	ye ſang,
3 - he ſings, or ſingeth ;	they ſang.

Future Time.

1 - I ſhall ſing,	we ſhall ſing,
2 - thou ſhalt, or you ſhall ſing,	ye ſhall ſing,
3 - he ſhall ſing ;	they ſhall ſing.

IMPERATIVE MODE.

1 - let me ſing,	let us ſing,
2 - do thou ſing, or ſing thou,	do ye ſing, or ſing ye,
3 - let him ſing;	let them ſing.

SUCJUNCTIVE MODE.

Preſent Time.

1 - if I ſing,	if we ſing,
2 - if thou, or you ſing,	if ye ſing,
3 - if he ſing ;	if they ſing,

Alſo,

1 - if I may ſing,	if we may ſing,
2 - if thou mayeſt, or you may ſing,	if ye may ſing,
3 - if he may ſing;	if they may ſing.

Past Time.

1 - if I might ſing, if we might ſing,
2 - if thou mighteſt, or you might ſing, if ye might ſing,
3 - if he might ſing; if they might ſing.

Future Time.

1 — if I ſhould ſing, if we ſhould ſing,
2 — if thou ſhouldeſt, or you ſhould ſing, if ye ſhould ſing,
3 — if he ſhould ſing; if they ſhould ſing.

INFINITIVE MOOD.

Preſent Time.

To ſing.

Paſt Time.

To have ſung.

PARTICIPLE.

Active.

Singing.

Paſſive.

Sung.

Q. What are IRREGULAR VERBS?

A. Such as do not form the paſt Time active, and the participle paſſive, according to the common form.

Q. What is the *common form?*

A. The addition of *d*, or *ed* to the verb itſelf; as, love loved, &c.

Q. How many claſſes may irregular verbs be reduced to?

A. Three

A. Three, as may be ſeen in the following tables.

TABLE I.

Verb.	*Paſt Time.*	*Paſſ. Part.*
Caſt,	caſt,	caſt.
coſt,	coſt,	coſt.
cut,	cut,	cut.
hit,	hit,	hit.
hurt,	hurt,	hurt.
knit,	knit,	knit.
let,	let,	let.
put,	put,	put.
read,	read,	read.
ſet,	ſet,	ſet.
ſhed,	ſhed,	ſhed.
ſhut,	ſhut,	ſhut.
ſlit,	ſlit,	ſlit.
ſpread,	ſpread,	ſpread.
thruſt,	thruſt,	thruſt.

TABLE II.

Verb.	*Paſt Time.*	*Paſſ. Part.*
Bind,	bound,	bound.
bring,	brought,	brought.
buy,	bought,	bought.
catch,	caught,	caught.
feed,	fed,	fed.
fight,	fought,	fought.

find,	found,	found.
ſeek,	ſought,	ſought.
ſtand,	ſtood,	ſtood.
teach,	taught,	taught.
work,	wrought,	wrought.
weep,	wept,	wept.

TABLE III.

Verb.	*Paſt Time.*	*Paſſ. Part.*
Bear,	bore,	born.
begin,	began,	begun.
bite,	bit,	bitten.
blow,	blew,	blown.
chide,	chid,	chidden.
chooſe,	choſe,	choſen.
cleave,	clove,	cleft.
dare,	durſt,	dared.
do,	did,	done.
draw,	drew,	drawn.
drive,	drove,	driven.
fall,	fell,	fallen.
fly,	flew,	flown.
forſake,	forſook.	forſaken.
freeze,	froze,	frozen.
get,	got, or gat,	got, or gotten.
give,	gave,	given.
go,	went,	gone.
grow,	grew,	grown.
hew,	hewed,	hewn.

hold,	held,	holden.
know,	knew,	known.
lay,	laid,	lain.
ride,	rode,	ridden.
riſe,	roſe,	riſen.
ſee,	ſaw,	ſeen.
ſhake,	ſhook,	ſhaken.
ſlay,	ſlew,	ſlain.
ſlide,	ſlid,	ſlidden.
ſmite,	ſmote,	ſmitten.
ſpeak,	ſpoke,	ſpoken.
ſwell,	ſwelled,	ſwoln.
take,	took,	taken.
tear,	tare, or tore,	torn.
throw,	threw,	thrown.
tread,	trod,	trodden.
wear,	wore,	worn.
write,	wrote,	written.

SECT. VI. ADVERB.

Q. What are ADVERBS?

A. Words added to verbs, to adjectives, and to other adverbs; to expreſs ſome particular circumſtance belonging to them, as that of *time*, *place*, *number*, *quality*, &c. (24)

Q. Which are adverbs of *time?*

A. *To-day*, *to-morrow*, *daily*, *yeſterday*, &c.

Q. Which are adverbs of *place?*

 A. *Here*,

(24) It is plain that there muſt be as many kinds of adverbs as there are circumſtances of an action.

A. *Here, there, ſomewhere,* &c.

Q. Which are adverbs of *number?*

A. *Once, twice, often, ſeldom,* &c.

Q. Which are adverbs of *quality?*

A. *Wiſely, juſtly, prudently, lovingly,* &c. (25)

Q. Have not ſome adverbs degrees of compariſon, like adjectives?

A. Yes; thoſe of quality have; as,

prudently,	poſit.	degrees.
more prudently,	compar.	
moſt prudently,	ſuperl.	

SECT. VII. PREPOSITION.

Q. What is a PREPOSITION?

A. A word commonly uſed to connect one noun or pronoun with another, to ſhew their relation one to another; as, *John rode* to *town.* (26)

Q. Which are the principal prepoſitions?

A. *Above, about, after, againſt, among, at, before, by, for, from, in, into, of, on* or *upon, out, over, through, to, towards, with,* &c.

SECT.

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(25) Adverbs of quality are all formed by adding *ly* to adjectives or participles.

There are ſome adverbs of interrogation; as, *where, whence,* &c. ----- Theſe are alſo frequently conjunctive pronouns. H.

(26) It is very ſeldom they are uſed with any other words than nouns or pronouns. ----- Frequently the firſt of ſuch nouns or pronouns is underſtood only; as, Go *to* the market; *viz.* Do *you* go *to* the market.

SECT. VIII. CONJUNCTION.

Q. What is a CONJUNCTION?

A. A word uſed to connect ſentences, or parts of ſentences, to ſhew the manner of their dependence one on another; as, John rode to town, *and* brought home the books.

C. Give a liſt of the principal conjunctions.

A. *And*, *with*, *alſo*, *for*, *by*, *or*, *nor*, *neither*, *if*, *but*, *though*, *yet*, *therefore*, *wherefore*, *nevertheleſs*, *notwithſtanding*, *except*, &c. (27)

SECT. IX. INTERJECTION.

Q. What is an INTERJECTION?

A. A word that expreſſes ſome ſudden affection or paſſion; as, *O brave! pſhaw! alas! huſh! hark! ſoho! holloa!* &c. (28)

CHAP.

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(27) Words which are ſometimes uſed as conjunctions, are at other times uſed as other words; as for example, the word *now* is both a conjunction and an adverb of time. -- *That* is ſometimes a conjunction, at others a relative, and at others a definitive pronominal adjective.

Whence, *whether*, *whenever*, *wherever*, &c. may be called adverbial conjunctions; as they perform the offices of both adverbs and conjunctions: as adverbs, they denote the attributes of time or place; and as conjunctions, they conjoin ſentences. H.

(28) Interjections may be divided into claſſes of *admiration*, *mirth*, *ſorrow*, *ſurprize*, &c.

CHAP. III.

RULES to diſtinguiſh the ſeveral PARTS *of* SPEECH *one from another.*

BEFORE the learner enters on Syntax, it may not be amiſs to furniſh his memory with the following eaſy Rules for diſtinguiſhing the parts of ſpeech one from another.

The ARTICLES are but two, *a* (or *an*) and *the*.

COMMON NOUNS admit articles and adjectives to precede them; as, a good *man*, a bad *pen*, &c.

PROPER NOUNS are known to be the name of ſome individual perſon, animal, place, or thing; as, *John*, *Tray*, *London*, *The Royal George*, &c.

ADJECTIVES are known by their admitting articles to precede and the word *thing* to follow; as, a *good* thing; a *round* thing, &c.

PERSONAL PRONOUNS are *I*, *thou*, *you*, *he*, *ſhe*, *it*, *we*, *ye*, *they*.

VERBS admit of ſome perſonal pronoun to precede them; as, I *write*, they *ſing*, &c.

ADVERBS do generally anſwer to ſome one of

of the following queſtions; How? how often? how much? when? where? (28)

PREPOSITIONS admit ſome noun or pronoun to follow them in the objective caſe; as, he rode *to* town, *from* him, *for* me, &c. (29)

CONJUNCTIONS are beſt known by their definition and examples, at *Sect.* viii. p. 31.

INTERJECTIONS are known by being accompanied by the note of admiration.

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(28) Some nouns and adjectives anſwer to the ſame queſtions; but the foregoing rules will diſtinguiſh them from adverbs.

(29) The objective caſe of nouns is not at all times ſo diſtinguiſhable as we could wiſh, for the purpoſe; but yet this is the beſt help we can give the learner to diſtinguiſh prepoſitions from other ſorts of words.

CHAP.

CHAP. IV.

SYNTAX.

Q. WHAT is SYNTAX?

A. The placing of the words of a ſen ce in due form.

Q. How many kinds of ſentences are there?

A. Two; *ſimple* and *compound*. (30)

Q. Which are the *principal parts* of a ſimple ſentence?

A. The *Agent*, the *Attribute*, and the *Object*.

Q. What is the AGENT?

A. The noun which repreſents the perſon or thing that performs any action; as, *Samuel loves*. — *Samuel* is the Agent. (31)

Q. What

(30) Both theſe kinds of ſentences may be either *declarative*, *interrogative*, or *imperative*. ---- Declarative ſentences are ſuch as declare a thing to be or not to be, in a direct manner. ---- Imperative and interrogative ſentences are known by their names: Imperative being ſuch as command; having the principal verb in the imperative mode, and placed before the agent: ---- Interrogative are ſuch as aſk ſome queſtion; and which have the principal verb placed before the agent, yet in the indicative mode.

(31) Sometimes the verb in the infinitive mode, or a whole ſentence becomes the agent; as, *To teach*, is the maſter's duty: *to live without envy*, is ſelf-command.

Q. What is the ATTRIBUTE?

A. The verb which repreſents the action performed by ſome agent; as in the above example, *loves* is the Attribute.

Q. What is the OBJECT?

A. The noun which repreſents the perſon or thing acted on, by the agent; as, *Thomas loves his book.* — *Book* is the object.

Q. What is a COMPOUND SENTENCE?

A. Such as has more than one agent and attribute; or, ſeveral ſimple ſentences united together. (32)

Q. On what does the CONSTRUCTION OF SENTENCES principally depend?

A. The *concord* and *government* of words.

Q. What is the CONCORD of words?

A. The agreement of perſon and number, between the Agent and Attribute. (33)

Q. What is the GOVERNMENT of words?

A. That power whereby one word cauſes another to be in ſome particular caſe or mode.

Q. Where is the *place* of the ARTICLES in ſentences?

A. The place of the *indefinite* is before ſingular

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(32) *United together*, by relative pronominal adjectives, comparative adverbs, or conjunctions.

(33) This is the grand part of concord; tho' it may be here noted, that one noun agrees with another, and relatives with their antecedents. --- Theſe things will be explained.

gular nouns; and that of the *definite* before ſingular or plural nouns. (34)

Q. Where is the place of the Noun which is the AGENT?

A. Before the Attribute; as, a good *Boy loves* his book. (35)

Q. What *caſe* muſt the agent be in?

A. The nominative: and the object always in the objective.

Agree-

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(34) When adjectives are uſed to denote the quality, &c. of a noun, and when adverbs are uſed to denote the degrees of ſuch adjectives, the articles do generally precede them likewiſe.

The indefinite article points out things in a general way only: thus, *a* houſe, means ſome houſe or other, but does not define which: the definite article points out what particular houſe is meant; thus, *the* houſe, means ſome particular houſe which has been ſpoken of before, or which is particularized immediately after, by ſome circumſtance belonging to it.

When the indefinite article precedes the words *few* or *many* (the latter chiefly with the word *great* before it) it may be uſed with plural nouns; as, *a few men*, *a great many men*, &c. The reaſon is here manifeſt, from the effect which the article has in theſe phraſes; for it means a ſmall or great number collectively taken, and therefore gives the idea of a whole, that is, of unity. L. Likewiſe, *a hundred*, *a ſcore*, *a dozen*, &c. is each one whole number, an aggregate of many, collectively taken.

The definite article is ſometimes uſed to add particular emphaſis to proper nouns; as, *The* two Scipios, *The* Howards.--In a few inſtances, the indefinite article is uſed in the ſame manner; as, *an* Alexander, *a* Nero, &c.

(35) What is here ſaid of the *Noun* which is the agent, muſt alſo be underſtood of the agent in general, whether it be a ſingle noun, pronoun, the infinitive mode, or a whole ſentence.

Q. Where is the *place* of the OBJECT?

A. Following the Attribute; as, in the laſt example, *Book* is the object, placed after the attribute *loves*.

C. Give examples of the agreement between the Agent and Attribute.

A. Agreement of Number:

He *loves* play; ſingular number:

They *love* play; plural number. [36]

Agreement of Perſon:

Sing. Numb.	*Plural Numb.*
I *write*,	we *write*;
Thou *writeſt*,	ye *write*;
He or ſhe *writes*, [37]	they *write*. [38]

Q. What *Government* have *Nouns?*

(36) When two or more nouns of the ſingular number are united by a copulative conjunction, the verb muſt be of the plural number; as, Socrates *and* Plato *were* the moſt eminent Philoſophers of Greece. --- If two nouns of different numbers be united, the verb muſt agree with that which is neareſt to it. --- Many collective nouns may have either a ſingular or plural verb.

(37) *Th*, generally terminates the verb of the third perſon ſingular, when in the ſolemn, and *s*, when in the gay and familiar ſtyle.--- The moſt common fault that youth fall into, is the falſe conſtruction of verbs, eſpecially in the firſt perſon; uſing, *I loves*, *we ſings*, *we learns*, &c. for I *love*, we *ſing*, &c.

(38) There is an agreement of nouns neceſſary; *i. e.* of *caſe*, when two repreſent the ſame thing; as, George the King, &c. — This is called *appoſition*. —— Alſo two nouns, one of which is before and the other after a neuter verb, are both of the ſame caſe. — This is likewiſe called *agreement*.

A. One governs another in the poſſeſſive caſe.

Q. Where is the *place* of the ADJECTIVE?

A. Before its noun; as, a *good* name is the nobleſt poſſeſſion. (39)

Q. If more than one adjective belong to one noun, where are they placed?

A. Sometimes before, and ſometimes after the noun; as, a *wiſe* and *good* boy, a man *learned* and *religious*.

Q. Where is the *place* of the PRONOUN?

A. As near to it's antecedent noun as it conveniently can be placed.

Q. What *caſe* muſt the pronoun be in which follows the auxiliary *to be?*

A. Generally in the *nominative*; as, it was *I*; this is *he*; &c. (40)

Q. What caſe muſt it be in when governed by a prepoſition?

A. The

(39) When the adjective is emphatical it is placed after the noun; as, Alexander the *great*, &c. Adjectives do ſometimes ſupply the place of nouns; as, who will ſhew us any *good*; meaning *good things*.

(40) But if the verb be in the infinitive mode, the pronoun muſt be in the objective caſe.—Whenever a relative pronominal adjective is uſed, it muſt agree with its antecedent noun. — Sometimes the antecedent is underſtood only; as, *Who* ſteals my purſe, ſteals traſh: viz. The *man* who ſteals.—Sometimes the relative is omitted; as, The *man* I love: viz. The man *whom* I love. — This omiſſion may be allowed in the gay and familiar, but not in the moſt ſerious and ſolemn ſtyle.—The diſtributives have their nouns, pronouns, and verbs in the ſingular number; as, *Every tree is known* by *his* fruit.

A. The *objective*; as, with *him*; to *them*, &c.

Q. Where muſt the ATTRIBUTE be placed?

A. In a declarative ſentence, it muſt be between the agent and the object; as, Virtue *produces* happineſs: But in interrogative ſentences, it muſt be before the agent; as, *Loveſt* thou me?

Q. Have any of the verbs *Government?*

A. Yes; the auxiliary, *to be*, governs the nominative caſe; and active verbs govern the objective caſe. (41)

Q. Where is the *place* of the ADVERB?

A. Before adjectives, after verbs active and neuter, and between verbs and their auxiliaries. (42)

Q. Where is the place of the PREPOSITION?

A. Before the pronoun to which it belongs.

Q. Do Prepoſitions *govern* any words?

A. They generally govern pronouns in the

 objective

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(41) If the auxiliary *to be* be in the infinitive mode, it does not govern this caſe.

When a verb in the infinitive mode is preceded by *bid, dare, need, make, ſee, feel, hear, let*, and ſometimes *have*, the ſign of the mode is omitted. L.

The participles of ſome verbs, with an article before and a prepoſition following, become nouns; or, rather, ſupply the place of nouns; as, *the giving of* alms is the leaſt part of charity.

(42) *After verbs active and neuter*, — They are ſometimes placed before ſuch verbs; but the conſtruction does not appear elegant.

objective caſe; as, Give to *him* your hand. (43)

Q. What *Government* have CONJUNCTIONS?

A. Some govern the indicative and ſome the ſubjunctive mode.

Q. What ſorts require the *indicative mode?*

A. Such as expreſs an addition, a continuation, an inference, &c.

Q. What ſorts require the *ſubjunctive mode?*

A. Such as expreſs a condition or an exception, &c. as, *If* thou *be* the Son of GOD.—*Except* the Lord *build* the city; &c. (44)

Q. Have not ſome conjunctions *correſponding conjunctions?*

A. Yes; the principal of which are, ſo, that; — ſo, as — as, as — although, yet — whether, or — neither, nor, &c.

Q. What words accompany INTERJECTIONS?

A. Nouns in the nominative caſe, and verbs in the indicative mode.

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(43) The prepoſitions *to* and *for* are as often underſtood as expreſſed; as, Give him your hand; for, give *to* him your hand.

(44) The conditional conjunction, *that*, is frequently omitted in writing; as, I beg you would lend me your book; for, I beg *that* you would lend me, &c. — *If* and *though* are omitted before, or rather elegantly included in, the verbs *did, would, might, could, ſhould, had*, and *were*; as, *Should* he not get his leſſon perfect, the maſter would be angry with him: i. e. *If* he *ſhould* not.

Leſt and *that* annexed to a command preceding, require the ſubjunctive mode; as, Let him that ſtandeth, take heed, *leſt* he *fall*. --- Take heed *that* thou *ſpeak* not to *Jacob*.

Conjunctions connect modes of the ſame kind.

CHAP.

CHAP. V.

EXAMPLES of BAD ENGLISH.

ARTICLES.

LOOSE converſation is a argument of a vain mind.

A ſolid and ſubſtantial greatneſs of ſoul looks down with the generous neglect on a cenſures and applauſes of the multitude; and places the man beyond a little noiſe and ſtrife of tongues.

There is nothing that more betrays the baſe and ungenerous ſpirit, than a giving of ſecret ſtabs to a man's reputation.

CASES *of* NOUNS *and* PRONOUNS.

Him and I learn Grammar.

I, and thee, and him will play together.

James, Samuel, and me ſhall ride to town.

Alexander was him that conquered all his enemies.

AGREEMENT *of the* AGENT *and* ATTRIBUTE.

They loves their books.

The heavens declares the glory of God, and the firmament ſhew his handy work.

Ignorance make a man conceited, and conceitedneſs make him the jeſt of ſociety.

If the action you takes in hand be honourable and uſeful, let not an ill accident diſcourage you, nor a good one make you careleſs.

Learning are ſilver in the hands of common people; gold, in thoſe of a noble deſcent; and diamonds in the hands of princes.

If there be any thing which make human nature appear ridiculous to Beings of ſuperior nature, it muſt be pride.

Vain, at the beſt, and ſhort is the enjoyments of this world, which are ſo eagerly purſued by the multitude; and which, after a little flattery, betrays them into ruin.

Our infirmities ought to remind us of mortality; our ſickneſſes to warns us of death; and adverſity to admoniſh us of our duty.

Unhappy they, and falſely gay,
Who baſks for ever in ſucceſs:
A conſtant feaſt quite pall the taſte,
And long enjoyment are diſtreſs.

Good books is a guide to youth, and entertainment for age; they ſupports us under ſolitude,

ſitude, and keeps us from being a burden to ourſelves.

There are nothing ſo delightful, ſays *Plato*, as the hearing or the ſpeaking of truth; for which reaſon there are no converſation ſo agreeable as that of the man of integrity.

Government of VERBS.

I know thou art him.

Ye are them that ſpeak evil of your neighbours.

She loves he as well as he loves ſhe.

Government of PREPOSITIONS.

I lent the book to he, and he refuſes to return it.

He that voluntarily diſagrees with his neighbour procures to his ſelf much hatred.

To be careleſs of what others ſay of we is a fatal error.

Teach me to feel another's woe,
To hide the faults I ſee;
That mercy I to others ſhew,
That mercy ſhew to I.

Government of CONJUNCTIONS.

Truth is always conſiſtent with itſelf, and need nothing to help it out.

Though

Though he ſlays me, yet will I put my truſt in him.

If thy heart is towards me, give me thy hand as a token thereof.

GENERAL EXAMPLES.

I could hardly write in plainer terms if I was demonſtrating the mathematical problem.

We has a more certain knowledge of the exiſtence of God, than of any thing our ſenſes has not immediately diſcovered.

What is there either good, generous, or great, which do not naturally flow from a modeſt temperance.

The human mind is extremely fleeting; not the ſame in two perſons upon earth: yet there are no reaſon to doubt of its being governed by laws as fixt and invariable as thoſe of the material ſyſtem.

We talks of racks, of hiſſing ſnakes, and gnawing worms; but all theſe, nor all that the emphaſis of human language can pronounce, is not to be compared to the tortures of a accuſing conſcience.

Every agreeable ſpeaker, independent of the ſweetneſs of his tones, riſes and fall in his voice in ſtrict muſical intervals; and therefore him's diſcourſe is as capable of being ſet in muſical characters as any ſong whatever.

The

The faculty of interchanging our thoughts with one another, or what we expreſs by the word converſation, have always been repreſented, by moral writers, as one of the nobler privileges of reaſon, and which more particularly ſet mankind above the brute part of the creation.

Simplicity and conciſeneſs are never-failing characteriſtics of the ſtyle of a ſublime writer. He reſts on the majeſty of his ſentiment, not on the pomp of his expreſſions. The main ſecret of being ſublime are to ſay great thing in few and plain word: for every ſuperfluous declaration degrades a ſublimer idea. The mind riſes and ſwells when a lofty expreſſion or ſentiment are preſented to it in it's native form: But no ſooner do the Poet attempt to ſpread out his ſentiment or deſcription, and to dreſs it round and round with glittering ornaments, than the mind begin to fall from its high elevation; the tranſport are over; the beautiful may remain, but the ſublime is gone.

If Death were nothing, and nought after Death;
If when men died, at once they ceaſe to be,
Returning to the barren womb of nothing,
Whence firſt they ſprang; then might the debauchee
Untrembling mouth the Heav'ns: ----- Then might the drunkard
Reels o'er his full bowl, and when 'twere drain'd,
Fill up another to the brim, and laugh

At

At the poor bugbear, Death: --- Then might the wretch
That's weary of the world, and tir'd of life,
At once give each inquietude the ſlip,
By ſtealing out of being when he pleas'd.
------ But if there be a hereafter;
And that there be, Conſcience uninfluenc'd,
And ſuffer'd to ſpeak out, tell ev'ry man;
Then muſt it be a awful thing to die.

When we finds ourſelves inſpired with a ſecret ſatisfaction and complacency ariſing from the beauties of creation, let us conſider to whom we ſtands indebted for all thoſe entertainments of ſenſe, and who it be that thus open his hand and fill the world with good.

It is of the laſt importance to ſeaſon the paſſions of a child with devotion, which ſeldom die in a mind that have an early tincture of it. Though it may ſeem extinguiſhed for a while by the heats of youth, or the allurements of vice, it generally breaks out and diſcover itſelf again as ſoon as diſcretion, conſideration or age have brought the man to himſelf.

Nothing are ſo glorious in the eyes of mankind, and ornamental to human nature, ſetting aſide the infinite advantages which ariſe from it, as a ſtrong, ſteadier, and manly piety.

However flattering the ſtate of one man may appear to another, who is leſs diſtinguiſhed by the favours of fortune, or more involved

involved in the hurries and buſineſſes of life, yet it by no means follow that the former is more happier than the latter.

The greateſt ornament of humanity are a propenſity to univerſal charity and benevolence: It is the moſt nobleſt inſtinct Nature have given we; the great foundation whereon all other virtues is to be built; and the only proper ſtandard by which we muſt eſtimate them.

There is not any property or circumſtance of my being that I contemplates with more joy than my immortality. I can eaſily overlook any preſent momentary ſorrow, when I reflect that it is in my power to be happy a thouſand years hence. If it were not for this thought, I had more rather be an oyſter than a man; the moſt ſtupideſt and ſenſeleſſeſt of all animals than a reaſonable mind tortured with an extreme innate deſire of that perfection which it deſpairs to obtain.

A man ſhould never be aſhamed to own he has been in the wrong, which is but ſaying in other words, that he is more wiſer to-day than he is yeſterday.

The Chriſtian Religion require, that, after having framed the beſt idea, we be able, of the Divine Nature, it ſhould be our next care to conform ourſelves to it, as far as our imperfections will permit.

The

The proſpect of a future ſtate is the ſecret comfort and refreſhment of my ſoul; it is that which makes nature look gay about me; it doubles all my pleaſures; and ſupports me under all my afflictions. I can look at diſappointments and misfortunes, pain and ſickneſs, death itſelf, and, what is worſer than death, the loſs of thoſe who are deareſt to me, with indifference, ſo long as I keeps in view the pleaſures of eternity.

This, ſays Cato, is my firm perſuaſion, that ſince the human ſoul exerts itſelf with ſo greater activity, ſince it have ſuch a remembrance of the paſt, ſuch a concern for the future, ſince it is enriched with ſo many arts, ſciences, and diſcoveries, it is impoſſible but the being which contain all theſe muſt be immortal.

Look round, how Providence beſtows alike
Sun-ſhine and rain, to bleſs the fruitful year,
On diff'rent nation, all of diff'rent faiths;
And, tho' by ſeveral names and titles worſhip'd,
Heav'n take the various tribute of their praiſe;
Since all agree to own, at leaſt to mean,
One Beſt, one Greateſt, only LORD of all.

Good-nature is more agreeable in converſation than *wit*; it gives a certain air to the countenance which is much more amiable than beauty; it ſhews Virtue in the faireſt

light

light; it take off, in ſome meaſure from the deformity of vice; and make even folly and impertinence ſupportable.

The neareſt approach we can make to happineſs, on this ſide the grave, is to enjoy from Heaven health, wiſdom, and peace of mind. —— If we would poſſeſs and preſerve theſe bleſſing to old age we muſt avoid the allurements of Voluptuouſneſs, and fly from her temptations.

When thou conſider thy wants, when thou behold thy imperfections, acknowledge his goodneſs, O Man, who honouredſt thee with Reaſon, endowedſt thee with Speech, and placedſt thee in Society to receive and confer reciprocal helps and mutual obligations. Thy food, thy cloathing, thy convenience of habitation, thy protection from injuries, the enjoyment of the comforts and the pleaſures of life thou oweſt to the aſſiſtance of others, and couldeſt not enjoy but in the bands of Society. It is thy duty therefore to be friendly to mankind as it is thy intereſt that men ſhould be friendly to thou.

The hand of the generous Man is like the clouds of Heaven, which drops upon the earth fruits, herbage, and flowers: The heart of the ungrateful Man is like a deſart of ſand, which ſwalloweth, with greedineſs, the ſhowers

that falleth, burieth them in it's boſom, and produce nothing.

Fear the Lord all the days of thy life; and walk in the paths which he hath opened before thee. Let Prudence admoniſh thee; let Temperance reſtrain; let Juſtice guide thy hand; let Benevolence warm thy heart; and Gratitude to Heaven inſpire thee with Devotion. Theſe ſhall give thou happineſs in thy preſent ſtate; and bring thee to the manſions of eternal Felicity in the Paradiſe of God.

EXAM-

EXAMPLES OF GRAMMATICAL RESOLUTION.

EXAMPLE I.

A good Boy loves Learning.

A	An indefinite article;
good	adjective, of the positive degree;
Boy	noun, of the singular numb. masc. gender, nom. case;
loves	verb active, indicative mode, pres. time; agreeing with the noun *Boy*;
Learning.	noun, of the singular numb. neut. gend. objective case, governed by the foregoing verb.

EXAMPLE II.

Learning is an Ornament to young Men.

Learning	A noun, ſing. number, neut. gender, nom. caſe;
is	verb, neuter, indicat. mode, preſ. time, third perſon, ſing. number;
an	article;
Ornament	noun, in all reſpects like *Learning*; being governed in caſe by the neut. verb *is*;
to	prepoſition;
young	adjective, poſitive degree;
Men.	noun, plu. num. maſc. gend. objective caſe, governed by the prepoſition *to*.

EXAMPLE III.

Every wicked Man is miſerable.

Every	A pronominal adjective;
wicked	adjective, poſitive degree;
Man	noun, ſing. num. maſc. gend. nom. caſe;
is	verb, neut. indic. mode, pre. time; agreeing with *Man*;
miſerable.	adjective; like *wicked*.

EXA

EXAMPLE IV.

With ſhameful haſte, the worldly-minded fool
Forgets the little that he learn'd at School.

With	A prepoſition;
ſhameful	adjective, poſitive degree;
haſte,	noun, object. caſe; governed by the prep. *with*;
the	article;
worldly-minded	adjective;
fool	noun, ſingul. number, nom. caſe;
Forgets	verb, active, indicative mode; agreeing with the noun *fool*;
the	article;
little	adjective, poſ. degree.—— The noun *Knowledge* is underſtood;
that	pronominal adjective;
he	pronoun, third perſon, ſing. num. nom. caſe;
learn'd	verb active, paſt time;
at	prepoſition;
School.	noun, ſingular number, objective caſe; governed by the prepoſition *at*.

EXAMPLE V.

Fear to offend, and love to worſhip the great CREATOR.

Fear	A verb, active, imperative mode;
to	ſign of the infinitive mode to the next verb;
offend,	verb, active, infin. mode;
and	conjunction;
love	verb; like *fear*;
to	ſign of the mode of the next verb;
worſhip	verb; like *offend*;
the	article;
great	adjective, poſ. degree;
CREATOR.	noun, third perſon, ſingular number, object. caſe; governed by the verbs *offend* and *worſhip*.

EXAMPLE VI.

Can you forget GOD, *who hath given you ſo many good things?*

Can	An auxiliary, to the verb *forget*;
you	pronoun, ſecond perſon, nom. caſe;

forget

forget	verb active, indicative mode, agreeing with *you*;
GOD,	noun, third perſon ſing. obj. caſe;
who	pronominal adjective;
hath	auxiliary, expreſſing time;
given	verb active, paſt time;
you	pronoun, ſecond perſon, obj. caſe, governed by *to*, underſtood;
ſo	adverb, to add emphaſis;
many *good*	adjective;
things.	noun, plur. number.

EXAMPLE VII.

What! ſhall we receive good at the hands of God, and ſhall we not receive evil alſo?

1 *What!*	An adverb, uſed here for an interjection;
2 *ſhall*	auxiliary;
3 *we*	pronoun, firſt perſon, plural number, nom. caſe;
4 *receive*	verb active, preſent time, agreeing with *we*;
5 *good*	adjective, ſtanding for *good things*;

things

6		*th.ngs* underſtood, being included in the adjective *good*, obj. caſe,
7	*at*	prepoſition,
8	*the*	article,
9	*hands*	noun, third perſon, plural number, obj. caſe, governed by *at*,
10	*of*	7 expreſſing poſſeſſion,
11	*God*	noun, ſing. numb. obj. caſe, governed by *of*,
12	*and*	conjunction,
13	*ſhall*	2,
14	*we*	3,
15	*not*	adverb,
16	*receive*	4,
17	*evil*	5,
18		6,
19	*alſo?*	15.

Note, In long ſentences, it may be beſt to number the ſteps, by way of reference, to avoid the diſagreeable repetition of the ſame word.

EXAM-

EXAMPLE VIII.

Enter ye in at the ſtrait gate, for wide is the gate, and broad is the way that leadeth to deſtruction, and many there be which go in thereat.

1 *Enter*	A verb, imperative mode, preſ. time,
2 *ye*	pronoun, ſecond perſon, pl. numb. nom. caſe,
3 *in*	redundant adverb, connected with the verb *enter*,
4 *at*	prepoſition,
5 *the*	article,
6 *ſtrait*	adjective, poſ. degree,
7 *gate,*	noun, ſingular number, neu. gender, obj. caſe, governed by *at*,
8 *for*	conjunction,
9 *wide*	6,
10 *is*	verb neuter, indic. mode, preſ. time,
11 *the*	5,
12 *gate,*	noun, ſing. number, neuter gender, nom. caſe,
13 *and*	8,
14 *broad*	6,
15 *is*	10,
16 *the*	5,

17 *way*

17 *way*	12,
18 *that*	pronominal adjective,
19 *leadeth*	verb active, indicative mode, present time,
20 *to*	4,
21 *deſtruction*	7, governed by *to*,
22 *and*	8,
23 *many*	6, the noun, *people*, is included herein,
24 *there*	adverb,
25 *be*	verb neuter, (put for *are*) indic. mode,
26 *which*	18,
27 *go*	19,
28 *in*	3,
29 *thereat.*	adverb.

APPEN-

APPENDIX.

RULES *for* READING.

DID people but accuſtom themſelves to read with the ſame reſts, emphaſis, and cadence which they uſe in their common converſation, there would be no occaſion for rules to direct them in pronunciation: but as we find this grand rule, *read as you talk*, ſo ſhockingly violated by moſt boys at ſchool, it may not be improper, in this place, to give ſome directions for avoiding common errors, as well as ſome rules for reading with elegance and propriety.

I will begin, therefore, with thoſe faults which are moſt common among readers.

Reading too loud is not only diſagreeable to the hearers, but inconvenient to the reader; as it puts him under the inconvenience of overſtraining his voice; by which he deprives himſelf of the power of modulating and managing it as he ought to do: the conſequence of

of which is, a continued tone, to the deſtruction of every grace in reading.

Reading too low is another fault; which, though not ſo inconvenient to the reader, is as diſagreeable to the hearers, as it diſcovers an indolence in the reader, which is ſure to beget a liſtleſſneſs in the auditory.

Reading too faſt is another fault; as, thereby, the hearer loſes the benefit of a great number of words; which, perhaps, ought to be remembered.

Reading too ſlow is another fault; as it generally occaſions the reader's making more ſtops in his pronunciation than are uſed in the writing.

With ſome *the voice riſes and falls at improper parts of a ſentence*; and that, frequently, by leaps and ſtarts, without any regard to emphaſis and cadence.

Another fault is when *the voice is continued on, with a dull uniformity*; the reader neither raiſing nor ſinking it, ſo as to add any kind of grace to the reading.

A particular fault is *reading with a tone.* Some read with a ſqueaking, ſome with a canting,

ing, ſome with an awful, and ſome with a whining tone; but they are all vaſtly diſagreeable to a hearer of any kind of delicacy.

Theſe are the principal faults in reading, which depend on habit; there are ſome which depend on the formation of the organs of ſpeech, &c. One of which, being the moſt common, I will mention here. It is *a thick cluttering voice*; when a perſon mumbles, or, as the ſaying is, ſwallows his words; leaving out ſome of the ſhort words, and ſome ſyllable of the long ones. This renders the ſenſe obſcure.

Now, to avoid theſe errors, it is neceſſary that the reader begin ſentences in an even moderate voice; that he keep his eyes a few words before his tongue, to obſerve the ſtops, &c. that he pronounce every word with a clear articulation; that he pay due regard to accent, emphaſis, and cadence; and that he carefully attend to the ſenſe and deſign of the writer.

In reading, therefore, it is neceſſary that the Stops, Notes, Marks, Accent, Emphaſis, and Cadence be known, well underſtood, and properly managed.

There are the following Stops, viz. *Comma*, *Semicolon*, *Colon*, *Period*, *Double Period*, *Paragraph*, and *Double Paragraph*.

At every COMMA (,) the reader ought t
ſtop, or reſt, whilſt he may pronounce on
ſyllable; at every SEMICOLON (;) whilſt h
may pronounce two ſyllables; at every COLO
(:) the time of three ſyllables; at a PERIO
(.) four; at a DOUBLE PERIOD, or blank lin
after a period (—) the time of two period
nearly; at a PARAGRAPH, viz. where a ſen-
tence is ended, and the next ſentence begu
in another line, the time of two double Per
ods nearly; and at the DOUBLE PARAGRAPH
or where there is the ſpace of a blank line be-
tween the ſentences, that of two paragraph
nearly. (45)

---

(45) After having given the above account of the Stop
to the Reader, it may not be amiſs to give here ſome furth
account of the four firſt to the Writer.

The uſe of the *Comma* is to divide the leſs parts of the ſen
tence; as, *Ignorance makes a man conceited, and conceitedne
makes him the jeſt of ſociety.*

When more than two Nouns, Pronouns, Adjectives, o
Verbs come together in a ſentence, the comma is uſed be
tween each of them; as, *John, Thomas, and Samuel are ſenſible
ingenious, honeſt boys.*

It is always uſed before and after the emphatical noun i
every addreſs; as, *Hear, O Heavens, and give ear, O Earth*

A *Semicolon* is uſed to ſeparate the larger parts of a Sen
tence; as, *Pleaſure and recreation are neceſſary to relax th
mind and body from their labours; but then they ſhould be ſuch
as are innocent as well as diverting.*

A *Colon* is uſed to divide two ſentences belonging to th
ſame ſentiment, the latter of which has a dependance on the
former; as *Whoſo loveth inſtruction, loveth knowledge: but h
that hateth reproof, is brutiſh.*—The latter of theſe ſentence
generally begins with *but, notwithſtanding, otherwiſe, provid
ed that, if, nor, for, unleſs, ſo,* or *ſince.*

Th

The principal Notes are thoſe of *interrogation* (?) and *admiration* (!); the former denoting a queſtion, and the latter ſome ſudden emotion of the mind. The time of theſe notes is uncertain; varying from that of a comma to that of a period, as occaſion requires.

The Marks are theſe; *Apoſtrophe*, *Hyphen*, *Parentheſis*, *Quotation*, *Index*, *Caret*, *Dialyſis*, and *Aſteriſm*.

The APOSTROPHE (') ſhews that ſome letter is left out, by deſign; as, *lov'd*, for *loved*, &c.

The HYPHEN (-) ſerves to unite two words, to form a compound word of them; as, *to-morrow*, &c.

The *Period* is uſed to ſhew that the ſentence is ended, and the ſenſe compleat; as, *Virtue conſiſts in knowledge and action; therefore, firſt learn what virtue is, and then practice it: for the ſooner we attain it, the longer we ſhall enjoy the comforts of it.* —— The Period muſt be uſed with every abbreviation of words; as, Cwt. that is, Hundred weight, or hundred and twelve pounds.

A few words on the uſe of *Capitals* will, I hope, be acceptable.

A Capital ſhould be uſed at the beginning of every ſentence; at the beginning of all the Names as well as Attributes of GOD; all proper Nouns; all words which are of any particular importance in a ſentence; every Adjective derived from a proper noun; all Quotations; and the beginning of every line in Poetry.

The PARENTHESIS ( ) includes ſome words which are not abſolutely neceſſary to the ſenſe; as, Virtue *(ſays a vicious man on his death-bed)* as much outſhines vice, as the ſun at noon does the candle by my bed's ſide. —— The words contained in the Parentheſis often contain an illuſtration of the ſentence in which they are included; and they always ought to be read more ſoftly than the other parts of the ſentence.

The QUOTATION (" ") ſhews that the words which it includes are taken from ſome other writer or ſpeaker.

The INDEX (☞) points to a ſentence that is remarkable, or which deſerves particular notice.

The CARET (ʌ) ſhews that ſomething was omitted by the writer, and ſet over the line.

The ELLIPSIS (—) or line in the middle of a word or ſentence, ſupplies the place of ſome letters in ſuch word, or of ſome words in ſuch ſentence.

The DIALYSIS (¨) is placed over two vowels, which would otherwiſe form a dipthong, to ſhew that they muſt be divided in pronunciation; as, *Capernaüm.*

The

The ASTERISM (*) refers to ſome note in the margin, or at the bottom of the page.

Every word of more than one ſyllable has an ACCENT, viz. one ſyllable is pronounced ſtronger, and a muſical note higher than the other ſyllables.

EMPHASIS, in a ſentence, is juſt the ſame as accent in a word, only of greater extent, in proportion as a ſentence is more comprehenſive than a word. — Emphaſis ſometimes riſes ſo high as a muſical fifth, and the voice ſtrong in proportion. It is of vaſt uſe in elocution; as, thereby, the different paſſions, of a writer, are conveyed, by the reader, to the hearers. (46)

CADENCE is a gentle fall of the voice at the end of a ſentence, and alſo at ſome of

 the

(46) As much beauty depends on the proper uſe of Emphaſis, I ſhall offer a few remarks thereon, which will hold good at all times.

Words which are not emphatical.

The Articles; the Pronouns, unleſs placed in oppoſition; the auxiliaries *can*, *do*, *have*, *is*, and *may*, unleſs in oppoſition; the conjunctions *and*, *both*, *either*, *neither*, *nor*, *not*, *or*, *ſo*, unleſs the pronoun, to which any of them belong, be omitted; *now*, when an adverb of reaſon; and expletive conjunctions.

Words which are emphatical.

All antecedent Nouns; all words which are ſet in oppoſition; *both*, when a numeral adjective; *now*, when an adverb of time; *there*, when an adverb of place; and *too*, when uſed comparatively.

the diviſions thereof. — Every ſentence has not this gentle fall; as it ſometimes happens that interrogative and emphatical ſentences have the emphatical word at the end. — The cadence has the ſame extent of voice as the emphaſis. (47)

I need only to obſerve here, that the ſame rules muſt be regarded in reading Poetry that are in reading Proſe: Neither the rhyme nor the numbers ſhould take off the attention of the reader from the ſenſe and ſpirit of the writer. (48)

Though public Oratory is not within the province of the ſchool-boy, yet that he may not be utterly deſtitute of the knowledge of expreſſing the Paſſions by the action of the parts of the body, I will here give him a few of the moſt material rules uſed for that purpoſe.

In ſpeaking of Love, let the countenance expreſs a chearfulneſs, let the right hand gently preſs the left breaſt, and let the voice be ſoft and ſmooth.

In

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(47) The ear preſently becomes diſguſted with that voice which falls a muſical third at the end of every ſentence.

(48) How abſurdly does that reading of Poetry ſound, to ears of any ſenſibility, where an accent is always laid on every other ſyllable, let the meaſure be what it will!

In ANGER, let the countenance be gloomy, beat down the hand, and let the voice be ſtrong, vehement, and boiſterous.

In JOY, let the countenance be chearful, and the voice quick, clear, and ſweet.

In SORROW, let the countenance be gloomy, let the hands be folded, and let the voice be low and flexible.

In FEAR, let the countenance be gloomy, let the arms be drawn back towards the body, and let the voice be heſitating and tremulous.

In COURAGE, let the countenance be ſmooth and bold, and let the voice be full and loud.

In ſpeaking of the SOUL, let the right hand be moved towards the breaſt.

In ſpeaking of HEAVEN *and things above*, let the hands and eyes be lifted up; but let not the hands be lifted higher than the head.

In ſpeaking of *things beneath*, or *ſuch as deſerve contempt*, let the hands and eyes be caſt down;

down; but let not the hands fall much lower than the breaſt.

In making any *thing plain and clear*, open one or both hands.

In *demonſtrating a thing*, put forth the fore finger of the right hand.

In a REPROACH, put out the middle finger of the ſame hand.

In *refuſing* or *abhorring a thing*, put out the right hand, and let the head be turned towards the left.

Notwithſtanding theſe rules, we cannot ſuppoſe that a reader will ever acquire an elegant delivery, unleſs he take in the full ſenſe, and enter into the full ſpirit of the writer. He never can convey the force and fulneſs of a writer's ideas 'till he feels them himſelf.

The great rule of oratory is this, "That to "make a man ſpeak well and pronounce with "a right emphaſis, he ought thoroughly to un- "derſtand all that he ſays, be fully perſuaded "of it, and bring himſelf to have thoſe affec- "tions which he deſires to infuſe into others." —"He (ſays as ingenious Author) that is in- "wardly

" wardly perſuaded of the truth of what he
" ſays, and that hath a concern about it in his
" mind, will pronounce with a natural vehe-
" mence that is far more lovely than all the
" ſtrains that art can lead him to. An orator
" muſt endeavour to feel what he ſays, and
" then he will ſpeak ſo as to make others
" feel it."

RHETO-

RHETORIC.

IT is not enough that we know how to ſpeak and write *grammatically*, but it is neceſſary, in order to pleaſe, that we ſpeak and write *elegantly* alſo: this is called RHETORIC.

This elegance of language conſiſts in the addition of tropes and figures to the ſimplicity of grammar.

A TROPE is the changing of a word or expreſſion from it's natural ſignification to another, to add ſome particular ornament to the diſcourſe; as, when we ſpeak of a *ſtupid fellow*, we call him *an aſs*, &c.

The principal Tropes are Métaphor, Allegory, Metonymy, Synécdoche, Irony, Catachréſis, Hypérbole, Sárcaſm, Antonomáſia, ~~Antimetabole, and Diaſyrmus~~.

A METAPHOR is a ſimile contained in one word; or, it is the changing of one word for another that expreſſes the ſame ſentiment more elegantly

elegantly or forcibly; as. he has a *ſtony* (i. e. a hard) heart.—God is a *ſhield* to good men; i.e. protects them from malice and misfortune.

A Metaphor ſhould have nothing in it diſagreeable to the ſenſes, or that may raiſe it above the ſimplicity of nature. Metaphors may be drawn from every thing which are the objects of ſenſe; but the moſt beautiful are thought to be thoſe which are drawn from things which affect the ſenſe of ſeeing. (49)

ALLEGORY is a continuation of ſeveral metaphors throughout the ſame ſentence or diſcourſe; ſaying one thing, and meaning another; as,

Thus, thus I ſteer my bark, and ſail
On even keel with gentle gale;
At helm I make my reaſon ſit,
My crew of paſſions all ſubmit.
If dark and bluſt'ring prove ſome nights,
Philoſophy puts forth her lights;
Experience holds the cautious glaſs,
To ſhun the breakers as I paſs,
And frequent throws the wary lead,
To ſee what dangers may be hid, &c.

(49) The intention of this trope, (ſays a celebrated writer) is to ſet things before the eyes; and is ſo much the more perfect, as it ſhews them the more vividly, by repreſenting them in motion and action.

The

The allegory muſt, throughout, be ſimilar in its circumſtances to the cauſe or ſtory it is intended to illuſtrate; and the ſame metaphor which was choſen at firſt, muſt be continued to the laſt.

Several allegories may be brought into one diſcourſe, at a ſmall diſtance one from another: but every particular allegory muſt be in a ſentence diſtinct from the reſt; and muſt admit nothing foreign to the purpoſe.

METONYMY is the changing of names, or the putting one name for another. — Of this trope there are various kinds; firſt, where the *inventor* is put for the *thing invented*; as, *Mars* (i. e. *war*) rages; ſecond, the *containing* for the *thing contained*; as, a *glaſs*, for the *wine* contained in it: third, the *inſtrument* for the *cauſe*; as, his *tongue* (i. e. his *eloquence*) defends him: fourth, the *author* for his *works*; as, read *Locke*; i. e. his writings: fifth, the *cauſe* for the *effect*; as, give *ear*; i. e. *attention*, &c.

SYNECDOCHE is of various kinds: firſt, where the *whole* is put for a *part*; as, the *ſea* ran mountains high; i. e. *waves* of the ſea: ſecond, where a *part* is put for the *whole*; as, in Iſaiah vii. verſe 2. *Ephraim* is put for the the whole *people of Iſrael*: third, where the

matter

matter whereof a thing is put for the *thing* itſelf; as, he died by *ſteel*; i. e. by a ſword; &c.

IRONY means ſomething diametrically oppoſite to what is ſaid: and is generally uſed by way of *pleaſantry*, *raillery*, or *abuſe*; as, he's a *mightily honeſt fellow*; meaning, a *rank knave*; a *fine hiſtorian indeed!* i. e. a very *bad one.* — A good example of this trope we have in Scripture, where the prophet Elijah mocks the prophets of Baal by ſaying to them, "*Cry* "*aloud, for he* (Baal) *is a God*; *either he is talk-*"*ing, or he is purſuing, or he is on a journey, or* "*peradventure he ſleepeth and muſt be awaked.*"

This trope cannot be uſed to ſo much advantage in writing as it can in ſpeaking; as the geſture of the ſpeaker adds much to the force thereof.

CATACHRESIS is when an improper word is uſed inſtead of a proper one; as, to *hold* a wager; i. e. to *lay* a wager: an *eternal* villain; i. e. an *arrant* or *infamous* one.

HYPERBOLE is a trope that magnifies or diminiſhes the idea of a thing ſpoken of, beyond the bounds of truth or even probability; as, *He ran ſwifter than the wind*; *He walks ſlower than a tortoiſe*; *Her ſkin is whiter than ſnow*, &c.

Tho' the hyperbole ſpeaks what is falſe, yet we are not deceived thereby: it leads the mind to truth by fiction; however, to carry it too far, or to uſe it too frequently would deſtroy it's pleaſing effect, and leave diſguſt in it's ſtead.—An ingenious writer, on rhetoric (50) adviſes us, when the hyperbole which we would uſe, magnifies the idea too much, to qualify it by ſome ſuch inſertions as *methinks*; *it ſeemed*; *it looked like*; if *I may ſo ſay*; if *I may be permitted*; or ſome ſuch cautionary expreſſions: thus *Cowley* ſpeaking of *Goliah*, in his *Davideis*, ſays,

"The valley now the monſter *ſeem'd* to fill,
"And we, *methought*, look'd up t' him from our hill."

SARCASM is a keen or ſatyrical ſaying, made uſe of to ſcoff or inſult an adverſary; ſuch was that ſaying of the Jews to JESUS CHRIST; "Thou who deſtroyeſt the temple, and raiſeſt it in three days, *ſave thyſelf*."

ANTONOMASIA is the putting of a common for a proper noun, or a proper for a common noun; as, the *Orator* for *Cicero*; a *Nero* for a *monſtrouſly cruel man*.

(50) Dr. Gibbons.

The

The mind of a man not being content with the plain deſcription of things, according to the ſtrict laws of truth, it is the buſineſs of tropes to give it that ſatisfaction which it cannot find in the plainneſs of language alone; but yet, much care muſt be taken that they are uſed but ſeldom; alſo, that they hold a juſt proportion to the ideas intended to be raiſed by them; that they are obvious and intelligible; and that they are never uſed to convey a ſordid or lewd idea to the mind; in ſhort, they ſhould be uſed only for neceſſity or emphaſis.

A FIGURE is a manner of ſpeaking, above the plain and common way; the beauty of which is contained in the ſentence itſelf, and not in the change of any one word or expreſſion, as that of a trope is.

The following are the principal figures, Exclamation, Doubt, Correction, Suppreſſion, Omiſſion, Addreſs, Suſpenſion, Interrogation, Prevention, Conceſſion, Repetition, Circumlocution, Climax, Amplification, Omiſſion of connectives, Oppoſition, Compariſon, Perſonification, Tranſition, and Epiphonèma.

EXCLAMATION is a figure that expreſſes the loftineſs or importance of a ſubject, by ſome ſudden interjection; and it's difference from a grammatical interjection is this; *that* is con-

fined to one word, to expreſs a paſſion by, *this* takes a whole ſentence; conſequently, is as much ſuperior thereto, as a ſentence is to a word, in the fulneſs of their ſenſe. — We have a noble example in the following lines:

Ah! ah! ah! ah!
Alas! alas! I am undone:
Where am I? miſerable wretch!
Where is my voice ſcattered that now fails me?
O Fortune! whither art thou fled?
O this cloud of night!
Deteſtable! oppreſſive!
Horrible! hopeleſs! and malignant! —
Woe is me, — and woe is me again.

DOUBT is a figure whereby the orator appears in ſome undetermined ſituation; as,

What ſhall I do? what ſuccour can I find?
Become a ſuppliant to HIARBA'S *pride?*
And take my turn to court, and be deny'd?
Shall I, with this ungrateful Trojan go?
Forſake an empire, and attend a foe?
Then ſhall I ſeek alone the churliſh crew;
And with my fleet their flying ſails purſue?
Rather with ſteel thy guilty breaſt invade,
And take the fortune thou thyſelf haſt made.

CORRECTION is a figure whereby a perſon in

in a paſſion, fearing that he has not expreſſed a thing with that force he ought to have done, corrects himſelf by a ſtronger phraſe; as, *It was a great trouble to me, that before my face they thus entertained, careſſed, and kiſſed my enemy.*—My *enemy! did I ſay? nay the enemy of the laws, the courts of juſtice, of peace, his country, and all good men.*

Suppression is a figure whereby a perſon in a rage ſuppreſſes, or ſpeaks not out the whole of the ſentence; as, *I could ſay much of thy pride, thy malice, and thy injuſtice; but* ——

Omission is a pretended forbearance of any thing which is pretty fully expreſſed in ſuch omiſſion; as, *I ſay nothing of his intemperance; I do not mention his evil practices in his profeſſion; nor do I ſay a ſyllable of his contempt of morality and religion.*

Address is a figure by which the ſpeaker applies to his hearers, for their opinion upon the point in debate; as, *And now, O inhabitant of Jeruſalem and men of Judah, judge, I pray you, betwixt me and my vineyard: What could have been done more to my vineyard, that I have not done?*

Suspension is the keeping of the hearers attentive and doubtful, in expectation of what the ſpeaker will conclude with; as,

Sweet is the breath of morn, &c.
But neither breath of morn when ſhe aſcends
With charms of earlieſt birds, nor riſing ſun
In this delightful land, nor herb, fruit, flower,
Gliſtering with dew, nor fragrance after ſhowers,
Nor grateful evening mild, nor ſilent night
With this her ſolemn bird, nor walk by noon,
Nor glitt'ring ſtar-light — without thee is ſweet.

INTERROGATION is when the writer or orator aſks queſtions, and immediately gives anſwers to them himſelf. An excellent example hereof we have from *Paradiſe loſt*; where the *Serpent* ſays to *Eve:*

——————— "*Ye ſhall not die:*
How ſhould ye? By the fruit? it gives you life
To knowledge. By the threatner? look on me,
Me who have touch'd and taſted, yet both live,
And life more perfect have attain'd than fate
Meant me, by vent'ring higher than my lot.
Shall that be ſhut to man, which to the beaſt
Is open? Or will GOD incenſe his ire
For ſuch a petty treſpaſs, and not praiſe
Rather your dauntleſs virtue, whom the pain
Of death denounc'd, whatever thing death be,
Deterr'd not from atchieving what might lead
To happier life, knowledge of good and evil?
Of good how juſt? of evil, if what is evil
Be real, why not known, ſince eaſier ſhunn'd?
GOD therefore cannot hurt ye, and be juſt;
Not juſt, not GOD; not fear'd then, nor obey'd:
Your fear itſelf of death removes the fear.
Why then was this forbid? Why but to awe,
Why but to keep ye low and ignorant,

His worſhippers? He knows that in the day
Ye eat thereof your eyes that ſeem ſo clear,
Yet are but dim, ſhall perfectly be then
Open'd and clear'd, and ye ſhall be as Gods,
Knowing both good and evil, as they know.
——— ——— ——— ——— *Wherein lies*
Th' offence that man ſhould thus attain to know?
What can your knowledge hurt him, or this tree
Impart againſt his will, if all be his?
Or is it envy? and can envy dwell
In heav'nly breaſts? Theſe, theſe, and many more
Cauſes import your need of this fair fruit,
Goddeſs human, reach then, and freely taſte."

PREVENTION is when an author ſtarts an objection to his own diſcourſe, and gives anſwers to them himſelf, to prevent his adverſary from ſo doing; as, *Thou wilt ſay then unto me, why doth he yet find fault? for who hath reſiſted his will? Nay but, O man, who art thou that replieſt againſt GOD? Shall the thing formed ſay to him that formed it, why haſt thou made me thus? Hath not the potter power over the clay of the ſame lump, to make one veſſel unto honour and another unto diſhonour?*

CONCESSION is a figure whereby ſomething is granted or allowed the adverſary, to prevent being detained by unneceſſary incidents, or to make ſome advantage of; as, *True, ſhe is fair;—but ought ſhe not to ſhew her acknowledgments to heaven for the favour, by making a virtuous uſe of her beauty?*

REPE-

REPETITION is a figure which emphatically repeats either the ſame word or phraſe; as,

Are there not poiſons, racks, and flames and ſwords,
That Emma *thus muſt die by* Henry's *words?*
Yet what could ſwords, or poiſon, racks, or flame,
But mangle and diſjoint this brittle frame?
More fatal Henry's *words: they murder* Emma's *fame.*

CIRCUMLOCUTION is the avoiding of ſomething diſagreeable, or inconvenient to be expreſſed in direct terms; an example hereof we have in *Vibius Virius'* exhortation to the ſenators of *Capua* to poiſon themſelves, in order to prevent their falling alive into the hands of the *Romans.* "*Having feaſted yourſelves, ſays he, with wine and food, the cup in which I will drink to you ſhall be handed round. That draught ſhall free your bodies from pain, your minds from reproaches, and your eyes and ears from the ſight and hearing of all that bitter and ignominious uſage, which you muſt endure by being made captives to your enemies.*"

CLIMAX is a figure whereby the exaltation or degradation of the diſcourſe is carried on by a regular gradation, wherein the ſecond part of the ſentence begins with repeating the laſt word of the firſt part; the third with the laſt of the ſecond part; and ſo on; as, *Folly begets pride; pride is the author of contention; and contention*

of

of ſhame and diſgrace. Or, more generally, the ſubject in the firſt member becomes the agent in the ſecond, and ſo on; as, *Induſtry was the ſource of* Africanus' *virtue; his virtue was the ſource of his glory, and his glory was the ſource of his envy.*

AMPLIFICATION is a figure whereby a narration is enlarged by an enumeration of circumſtances gradually riſing one above another; as, *'Tis pleaſant to be virtuous and good, becauſe that is to excel others: 'Tis pleaſant to grow better, becauſe that is to excel ourſelves: 'Tis pleaſant to mortify and ſubdue our luſts, becauſe that is victory: 'Tis pleaſant to command our appetites and paſſions, and to keep them in due order, within the bounds of reaſon and religion, becauſe that is empire.*

OMISSION OF CONNECTIVES is when conjunctions, &c. are omitted, to repreſent haſte or eagerneſs of paſſion; as,

Haſte all my gallies out, purſue the foe,
Bring flaming brands, ſet ſail, impetuous row.

OPPOSITION is a figure whereby two things, which appear incompatible are joined together, to ſet each other off to advantage; as innocence, when compared with guilt, appears with double charms.

COMPARISON ſets off and illuſtrates one thing by comparing it with another; as,

Let

Let us not, Lucia, *aggravate our ſorrows,*
But to the Gods permit the event of things;
Our lives, diſcolour'd with our preſent woes,
May ſtill grow white, and ſmile with happier hours.
So the pure limpid ſtream, when foul with ſtains
Of ruſhing torrents and deſcending rains,
Works itſelf clear, and, as it runs refines;
'Till by degrees the floating mirror ſhines,
Reflects each flow'r that on the border grows,
And a new heav'n in it's fair boſom ſhows.

PERSONIFICATION is the giving of ſome inanimate being the character and qualities of a reaſonable, or at leaſt an active being; as,

No more the mounting larks, while Daphne *ſings,*
Shall liſt'ning in mid-air ſuſpend their wings;
No more the birds ſhall imitate her lays,
Or huſh'd with wonder hearken from the ſprays;
No more the ſtreams their murmurs ſhall forbear,
A ſweeter muſic than their own to hear,
But tell the reeds, and tell the vocal ſhore,
Fair Daphne's *dead, and muſic is no more!*
Her fate is whiſper'd by the gentle breeze,
And told in ſighs to all the trembling trees;
The trembling trees in ev'ry plain and wood,
Her fate remurmur to the ſilver flood;
The ſilver flood, ſo lately calm, appears
Swell'd with new paſſion, and o'erflows with tears;
The winds, and trees, and floods her death deplore,
Daphne, *our grief! our glory! now no more!*

TRANSITION is the introducing of a ſpeech abruptly, without giving the leaſt expectation thereof

thereof, from the preceding parts of the diſcourſe; as *Milton* introduces *Adam*, after the fall,

——— " *Why comes not death,*
" *Said he, with one thrice-acceptable ſtroke,*
" *To end me! Shall truth fail to keep her word?*
" *Juſtice divine not haſten to be juſt?*
" *But death comes not at call; juſtice divine*
" *Mends not her ſloweſt pace for pray'rs or cries.*
" *O woods! O fountains! hillocks, dales and bow'rs,*
" *With other echo late I taught your ſhades*
" *To anſwer, and reſound far other ſong.*

EPIPHONE´MA is an exclamation, or lively remark on the ſubject diſcourſed of, at the end of the laſt ſentence, and which has not an abſolute connection with the ſubject; *St. Paul* after having been diſcourſing on the rejection of the Jews, and the vocation of the Gentiles, concludes with the following exclamation, " *O the depth of the wiſdom and knowledge of GOD!*

It is the buſineſs of figures to expreſs the language of the paſſions in the ſtrongeſt terms: this language is the voice of nature. If we would wiſh to pleaſe in our converſation and writing, it is neceſſary that we ground our diſcourſes on nature and ſenſe; that we ſupport them by reaſon and proof; and that we embelliſh them with the ornaments of Rhetoric.

THE END.

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Engliſh

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ERRATA.—Page 22, line 8, for if *he* had, read if *ye* had.---Page 24, line 6, for *ime and mode*, read *times and modes*.--Page 25, line 10, for he *ſings* or *ſingeth*, read he *ſang*.---Page 34, line 5, for *Sent nce*, read *Sentence*.---Page 38, line 3 b. for but not in the *moſt* ſerious, read, but *ſhould* not in the *more* ſerious.---Page 40, line 12, for *correſponding*, read *correſpondent*.---Page 70, line 17, eraſe *Antimetabole* and *Diaſyrmus*.